

At the Theatres.

Academy of Music.

Tuesday night—"If I Were King."
Wednesday matinee and night—"The Squaw Man."

Friday and Saturday nights and matinees—"The Clansman."

Bijou Theatre.

All the week—"The Curse of Drink."

Bostock's.

All the week—"Wild Animal Show."

Idlewood.

All the week—"Skating Rink."

"If I Were King."

"If I Were King," Justin Huntly McCarthy's thrilling and engrossing romance, in which E. H. Sothern scored one of his greatest and most decided successes a season or more ago at the Garden Theatre in New York, will be presented here Tuesday evening at the Academy, with Lester Lonergan in the role of Francois Villon, the vagabond poet and hero, a cast of uniform excellence and the same gorgeous and costly production used by Mr. Sothern during his triumphant run in New York.

The story has to do with the experience of Francois Villon, a poet of France, who besides making headlong to the beauty of the ladies of his day, has written burning criticisms of the manner in which the French government is conducted under the reign of that crafty old monarch, Louis XI. The old King, while visiting the Piccone Tavern, overhears young Villon reciting just such a poem, vibrant with what he would do were he the King of France. The eccentric old monarch determines to test the truth of his words, and Villon, enraged and unaccounted, is clothed in purple, and made "King for a week." There is a provision attached to the condition, however, and this consists in the stipulation that unless Villon accomplishes certain reforms, and wins the hand of a certain lady of the court, at the end of the week he will be beheaded. Villon accomplishes all this, even to winning the hand of the woman he loves, but the King, seeing his popularity with the people, resolves to carry out his threat, and it is only by the merest of accidents that the poet escapes the death penalty, though the curtain descends upon a happy union of the hero with the girl of his choice.

The play is replete with stirring and exciting situations which follow so closely upon one another that the spectator is kept in a feverish state of excitement. The love theme in the drama is simple and beautiful, and effectively interwoven with the plot of the story.

"The Squaw Man."

One of the newest of the Liebler & Company productions, "The Squaw Man," comes to the Academy on Wednesday, matinee and night. The play has achieved success in New York, where it ran for over six months at Wallack's Theatre, and has by competent critics been described as one of the strongest plays of American life now upon the stage. The title in itself reveals to a great extent the character of the drama, and the principal figure is one of whom comparatively little is known by people of the East. In the territory west of the Mississippi, the white man who marries an Indian woman, is known at once as "a squaw man," and to some extent at least he is looked down upon by his fellows. The mere fact that he may have married from any one of a variety of motives does not seem to count for much in their eyes, and it is the purpose of Edwin Milton Royle, the author of the play, to show that through self-sacrifice a man may be brought to a point where his honor demands that he make a still further sacrifice of himself in carrying out what he deems to be his bounden duty.

The first scene of the play is laid in England, and tells the story of Captain James Wynnegate, an army officer, who, for sentimental reasons, takes upon himself the onus of a crime he has not committed, and flies to Wyoming, where he takes up ranching under another name. He meets an Indian woman, Nat-u-ritch, who saves his life, and in gratitude he marries her. The subsequent proceedings make a pretty and convincing picture of

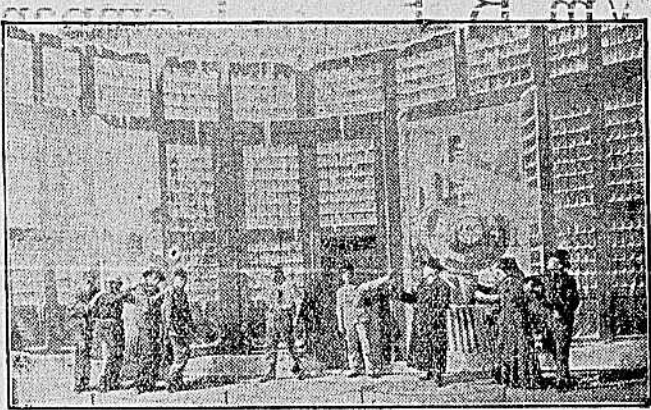


Lester Lonergan in "If I Were King."

the plains of twenty years ago as can well be imagined.

"The Clansman."

Thomas Dixon's play, "The Clansman," which will be at the Academy Friday and Saturday, with matinees both days, is, briefly, the story of how the descendants of the historic Scottish clans, settled in the foothills of South Carolina, rose up in the year 1867 and threw off the negro and carpet-bagger yoke. Their organization in effecting his result was the celebrated Ku Klux Klan. Mr. Dixon paved the way for the present production by the publication of his novel of the same title.



Scene from "The Curse of Drink" at the Bijou This Week.

ation as novels of "The Leopard's Spots" and "The Clansman." His play, founded on both novels, was dramatized a year ago last spring, and produced at Norfolk, Va., September 22, 1905, following which it began a hurricane tour of the South. The first important production in the North was made there early in January. The New York City run proved successful beyond the fondest hopes of the management. Capacity audiences and great enthusiasm marked the long engagement, which was broken off to fill important dates in Philadelphia, Baltimore and Washington. In each of these towns the New York experience was repeated. In June "The Clansman" started an all-summer engagement at

the Ku Klux Klan. He hunts down the black murderer of his little sister, terrorizes the bad negroes, and checks the designs of the mulatto Lieutenant-Governor, who presumes to aspire to the hand of the Abolitionist's daughter. Among the striking scenes of the play are the auction of the old Cameron homestead for unpaid taxes; the ghastly cave of the Ku Klux Klan, in which a black criminal is forced to confess his guilt before the assembled clansmen; and the final scene in the home of the mulatto, Lynch, where the clansmen appear to save the mistaken Northerner and his daughter from the wicked mulatto.

"The Clansman" will be played here by the original company of established favorites, and with a new scenic equipment, which will add greatly to its charm. Among the chief actors in the big organization are Franklin Ritchie, Claire McDowell, Albert Andrus, Maude Durand, Theodore Kerlwald, Charles Avery, John B. Cooke, James J. Gardner, Guy B. Hoffman, Joseph Sweeney, and Charles Malles.

At the Bijou.

In his latest melodrama, Charles E. Blaney has scooped another triumph. Mr. P. Aug. Anderson, as Bill Sanford, the engineer in "The Curse of Drink," points out the evils of intemperance as vividly as if it were real life and not a play that was being enacted. There is a lot of comedy to lighten the tragedy in this play, and Mr. Blaney has left nothing undone in making it in a way to hold the interest. In one scene a full-sized locomotive is shown, with the fireman rescuing his sweet heart, who has been drugged and placed on the rails by the villain. This attraction will be seen at the Bijou this week.

The company, which is an excellent one, includes Mr. P. Aug. Anderson, Will W. Crimmins, Harry Wingfield, Will Clifton, Thos. McKenna, George W. Kerr, Henry P. Nelson, Carl Gath, W. C. McKenna, Tommy Merrick, Jas. H. Kerr, Mildred Lyland, Emma Gath, Baby Minerva, Winnie Wilmer and The Electric Comedy Four.

RATHER COUNT MONEY THAN TRAIN ANIMALS

Many have advanced the idea since Bostock's wild animal arena located here that they would not be afraid to go into the steel arena with certain of the less ferocious appearing of the lions.

To all such the following experience of Treasurer Bernard Shultz, of the



Miss Claire McDowell as Elsie Stoneman in "The Clansman."

Bostock shows, as related by him to some friends recently, will be extremely interesting:

"The first winter I was with Mr. Bostock in Paris we had several trainers wounded and laid up at one time, and Mr. Frank feared our show would get short-handed. One day he came in the office and said, 'Bernard, you are a fine, manly-looking young fellow, and will, I believe, make a good lion trainer in time. Suppose you take one of the groups of lions idle this week, and try your hand with them each morning.'

"I said I would think over the matter, after he had offered a liberal inducement in the shape of more salary, and would let him know in a day or two.

"At that time \$50 or \$75 a week looked like big pay for me, as I had only been with Mr. Bostock and away from Richmond about a year, and the money consideration caught my fancy. I studied over the matter, went to the dens of the lions I was supposed to take in charge, and watched them carefully. Then I gradually recalled how this lion had wounded one trainer and how that lion had maimed another trainer. I weighed up the whole situation very carefully, and when Mr. Frank asked me for my decision, I was prepared to answer. I told him that after mature deliberation, weighing the situation pro and con, and firmly reaching a decision, I was prepared to assure him that I had saved enough money to pay my way back to Richmond, Va., if he thought necessary, but I was convinced I would be of far more value to him as a secretary or cashier than as a trainer.

"Mr. Bostock smiled and said I could do as I pleased, and he offered me the chance to be a trainer because he thought I might just the position. I thanked him for his kindness and stuck to my job.

"I was not afraid of the job. It was not a question of personal fear, but I recounted all the wild-animal trainers that I knew or had heard of, and each one of them, men and women, had put in an average of from two to three months in hospitals out of each year in the business, recovering from wounds inflicted by the beasts they were training, and how a large majority of those trainers had been maimed for life, and several died from wounds, and I simply decided that there was nothing in the business for me.

"Most men and women are attracted to the business by the fascination for wild beasts. Others adopt the profession from a love of risk, danger, and peril, and still others are drawn by the glare of the limelight, the applause and cheers of audiences. 'I can stand for hours and watch a lion, tiger, bear, jaguar, leopard, puma, monkey, or any one of the many specimens of natural history Mr. Frank has here, and never get tired. I love to watch the men and women trainers working with their groups. These acts always contain new features, and the closer you study them the more interesting they become. And the oldest attaches of this show will tell you that every forest-bred animal in such a very uncertain quantity that no human being can tell one moment what any beast will do the next, no matter how long he may have known the animal.'

"I enjoy the abundant opportunities for studying the animals at close range, with stout steel bars safely between them and me, but that is the limit of their charm for me."



Joyat

with the terrible tiger, GOLDIE, and the funny bear, DOC.

Gaillard

and his monster group of lions including the fighters Baltimore, Denver, and Caesar.

La Belle Aurora's Electrical Lion Dance.

Consul the Second.

Fatma, the wrestling and dancing bear, and other features, all next week.

Two Performances Daily, 2:30 and 8:30.

Admission, 10 and 25 Cts.

Academy, Tuesday, Feb. 19.

NIGHT ONLY.

The Distinguished Romantic Actor
LESTER LONERGAN

IN E. H. SOTHERN'S BIG SUCCESS,

IF I WERE KING

By JUSTIN HUNTLEY MCCARTHY.
Direction E. V. PHELAN.

Complete and Magnificent Production!

SPLENDID CAST. THE MOST EXCITING, THRILLING AND FASCINATING PLAY OF THE CENTURY.

Prices: 25c, 50c, 75c, \$1.00, \$1.50.

Academy, Wednesday, Feb. 20th,

MATINEE AND NIGHT.

LIEBLER & CO. Present

THE STIRRING AMERICAN PLAY,

THE SQUAW MAN

By EDWIN MILTON ROYLE.

"THE MOST POWERFUL AND SUCCESSFUL DRAMA YET GIVEN TO THE PUBLIC."

WHICH WILL BE PRESENTED HERE EXACTLY AS GIVEN FOR SEVEN MONTHS AT WALLACK'S THEATRE, NEW YORK.

PORTRAYED BY AN UNRIVALLED COMPANY OF CAPABLE PLAYERS, HEADED BY

HENRY JEWETT

PRICES: { Matinee, \$1.00, 75c, 50c and 25c.
Night, \$1.50, \$1.00, 75c. Gallery, 50c.

SEAT SALE OPENS TO-MORROW, 9 A. M.

Academy {Two Nights and Feb. 22-23

"CYCLONIC SUCCESS SOUTH AND NORTH."

"THE CLANSMAN'S" REMARKABLE HISTORY:

A million and a half people have seen the play. A million and a half people have turned away. Box office records shattered in every part of the country. Five distinct and successful engagements in New York. An all-summer run in Chicago. Record-breaking visits to every principal city in the United States.

THE CLANSMAN

Specially selected cast of forty principals, small army of supernumeraries and a troop of cavalry horses, carloads of scenery, mechanical and electrical effects.

By THOMAS DIXON, Jr.
From His Two Famous Novels, "The Leopard's Spots" and "The Clansman."

DIRECTION OF GEORGE H. BRENNAN.

PRICES: { Matinee, 25c to \$1.00.
Night, - 50c to \$1.50.

BIJOU THEATRE---All the Week.

MATINEES TUESDAY, THURSDAY, SATURDAY.

CHAS. E. BLANEY PRESENTS

P. Aug. Anderson

IN THE GREAT RAILROAD MELO-DRAMA,

The Curse of Drink

5—ACTS—5.

10—BIG SCENES—10

DON'T FAIL TO SEE THE LARGEST LOCOMOTIVE ENGINE USED ON ANY STAGE, RUNNING AT 40 MILES AN HOUR.



Scene from "The Squaw Man" at the Academy This Week.

Skating Rink—All Week

Orville & Frank

Ripley Acrobats

In a Sensational Gymnastic Carnival. An Act Seldom Equalled—Never Excelled.

Races Friday Night as Usual

Special Series New Pictures

Admission, - - - - 10 Cents